

QUARTERLY
NEWS - LETTER

Volume XLII

Fall 1977

Number 4

The San Francisco Public Library's

Kuhl Memorial Collection:

A Brief History and Description

By ROBERT D. HARLAN

Scholars as Enemies of Books

By ARCHIE HANNA

David and Dorothy Magee

By OSCAR LEWIS

What I Collect

By BARBARA LAND

Elected to Membership

Serendipity · Reviews

Acquisitions and Gifts

BOOK CLUB OF CALIFORNIA

FOUNDED in 1912, The Book Club of California is a non-profit association of book-lovers and collectors who have a special interest in Pacific Coast history, literature, and fine printing. Its chief aims are to further the interests of book collectors and to promote an understanding and appreciation of fine books.

The Club is limited to 950 members. When vacancies exist membership is open to all who are in sympathy with its aims and whose applications are approved by the Board of Directors. Regular membership involves no responsibilities beyond payment of the annual dues. Dues date from the month of the member's election. Regular membership is \$30; Sustaining \$50; Patron \$125.

Members receive the *Quarterly News-Letter* and all parts of the current Keepsake series. They have the privilege, but not the obligation, of buying the Club publications, which are limited, as a rule, to one copy per member.

Extra copies of Keepsakes or News-Letters, when available, are sold to members at \$2.00 each. Membership dues and contributions (including books and documents) are deductible in accordance with the Internal Revenue Code.

Copyright 1977 by

The Book Club of California, 545 Sutter Street, San Francisco, California 94102

Hours: Monday 11-7, Tuesday through Friday 2-5. Telephone (415) 781-7532

JOHN HOWELL-BOOKS

Forthcoming Publications

GRABHORN BIBLIOGRAPHY III. Grabhorn Press, 1957-66, and Grabhorn-Hoyem, 1966-73. Edited by Robert D. Harlan. DUE IN DECEMBER 1977. \$250.00

Limited edition of 225 copies. The format will be uniform with Volumes I and II. With a checklist of Volumes I and II, and Indexes, and including a type specimen of all types used. Printed by Andrew Hoyem. Orders now being accepted.

WAGNER-CAMP BIBLIOGRAPHY. The Plains and the Rockies. A Bibliography of Original Narratives of Travel Exploration and Adventure. 1800-1865. Fourth edition, revised and enlarged.

SCHEDULED FOR 1979

To be designed and printed by Lawton and Alfred Kennedy.

JOHN HOWELL-BOOKS

(415) 781-7795

434 Post Street

San Francisco, CA 94102

THE BOOK CLUB OF CALIFORNIA

Quarterly News-Letter

The San Francisco Public Library's Kuhl Memorial Collection: *A Brief History and Description*

By ROBERT D. HARLAN*

On February 20, 1920, W. R. K. Young, the San Francisco civic leader, philanthropist, and bookman, suggested at a meeting of the San Francisco Public Library's Board of Trustees, of which he was a member, that the Board should consider the creation of a treasure room in the library to house rare books donated by public-spirited citizens. No such library had existed in San Francisco since the earthquake and fire of 1906. More accurately, no such library was then available. The remains of Adolph Sutro's great library of perhaps 300,000 items, two-thirds of which were destroyed in the earthquake and fire, contain many rare books and examples of fine printing. But this collection, shifted for years from one inappropriate location to another, including the basement of the San Francisco Public Library, was not really useable until permanent quarters were obtained at the University of San Francisco in the late 1950's.

Young must have made his suggestion with some sense of urgency, feeling, perhaps, that as the years passed the number of lost opportunities was compounding geometrically. His concern was apparently not contagious, for the board, in adopting Young's suggestion as a motion, referred the matter to a sub-committee for further study. Five years passed without action.

*Robert Harlan, Professor, School of Librarianship, University of California, Berkeley, California.

Once the project was launched, however, it moved with impressive speed, primarily because Young, or whoever else was in charge of the campaign, knew his business. Potential support was enlarged with the abandonment of the "treasure room" designation. Young proposed, instead, a rare books collection as a memorial to Max J. Kuhl, a popular San Francisco politician and public figure whose recent and untimely death was mourned. Kuhl had assisted Mayor James Rolph in his campaigns, was legal advisor to the Panama-Pacific International Exhibition, and President of the San Francisco Police Commission. A large general committee, including representatives of the city's financial and political power elite, was named to oversee the project. John Henry Nash, who already enjoyed a popular reputation as one of the nation's leading fine printers, was also named to the committee. In return for this honor he printed the announcement and roster of committee members. But the master stroke of the campaign manager was the appointment of Albert Bender as treasurer of the committee. This affable and beloved philanthropist, the undisputed Godfather of the Bay Area's bibliophilic Mafia, may be credited with having given invaluable support to most of the Bay Area libraries and with having helped to establish the fine printing collections at Mills College (1921) and Stanford University (1926). His association with the Kuhl project undoubtedly insured its success.

The minutes of the San Francisco Library Commission record the progress of the sponsors of the Kuhl project. In April, 1925, the Commission directed that a room at one end of the General Reading Room, now the location of the Literature Department, be set aside to house the collection. In May, it recommended the allocation of \$4650.00 for equipment and renovations. Later that year, Young, who had become President of the Commission, reported to the Mayor that books and bookcases valued at \$12,000.00 had been donated. Three of the bookcases referred to by Young have now been reunited with the collection and may be seen in the room adjoining the Rare Books Room. Made of solid oak with handsomely carved facing and glass doors, they were constructed to allow the attractive and safe display of material.

The Kuhl Memorial Collection and the room in which it was housed

were formally dedicated on October 5, 1926. The original collection, which numbered approximately 250 items, included few manuscripts, but one of these is particularly striking; it is a petition to Philip II for his acknowledgement of the nobility of the family of Juan Baptista de Espinosa Polance of Granada. Written on vellum in a fine hand, the text is embellished with illuminations and rubrications and accompanied by five full-page illustrations. Dated 1590, it is an interesting example of the high level of manuscript bookmaking which persisted in some parts of Europe long after the invention of printing from movable type.

In addition to manuscripts, the original collection also contains some printed ephemera, but it consists primarily of printed books. The contents of this collection are listed in a typewritten inventory which bears on the cover page the statement "To be printed by Henry H. Taylor," the junior member of the excellent printing firm of Taylor & Taylor. The inventory was not printed. If it had been, Taylor seems an unlikely choice, with Nash a member of the general committee and a generous donor to the collection. Of Nash's several feuds, perhaps the most intense was that with the Taylor brothers.

The collection itself, as enumerated in the inventory, does not exhibit much imagination on the part of its creators. It is perhaps too conventional, too timid in its adherence to the "highlights" approach so prevalent in rare books collecting in the 1920's. On the other hand, it was successfully directed away from the bottomless pit of literary first editions, although there are a few examples: *Gulliver's Travels*, Samuel Johnson's *Journey to the Western Islands of Scotland*, and the original issue in parts of *Little Dorrit*. While the collection contains some reference works, for example Stanley Morison's *Four Centuries of Fine Printing* and *Modern Fine Printing*, and one or two fine press bibliographies, it was not designed to serve as the nucleus of a scholarly or research collection. Its purpose was to please the eye and, one suspects, to attract new donations. For its size, it contains an impressive number of outstanding examples of fine printing and bookmaking. Fine binding, too, is represented with, for example, two handsome specimens, both dated 1896, from the Doves Bindery. The books are

Austin Dobson's *Proverbs in Porcelain* (1877) and *Letters of Matthew Arnold* (1895).

There is too much Nash (51 of the 250 items) in the original collection, although I doubt if many Bay Area bibliophiles would have thought so in 1925. One of the most interesting Nash items is a copy of Elizabeth Barrett Browning's *Sonnets from the Portuguese* handsomely bound by Belle McMurtry, the wife of W. R. K. Young. The Grabhorns are also well-represented, with twenty-six titles including one Studio Press book, G. C. Calbert's *A Defense of the Dilettante* (1919). Other San Francisco printing firms and printers represented in the collection are Kennedy-ten Bosch Company, Johnck, Kibbee & Company, and Haywood H. Hunt. Taylor & Taylor is conspicuous in its absence.

The English fine printing movement is well-represented with eleven Kelmscotts, including an excellent copy of the Chaucer. The Kelmscotts were obviously regarded as the jewels of the collection, for one of the oak bookcases was reserved exclusively for their display. The Vale Press has five examples, including a beautiful copy, one of ten printed on vellum, of Charles Ricketts' *A Defense of the Revival of Printing* (1899). This copy is further adorned in a Doves Bindery binding signed "C 1902 S." There are six Doves Press imprints, including the *Bible* and a beautiful copy, printed on vellum, of Emerson's *Essays*. The six Ashendene examples include the monumental edition of Spenser's *Fairie Queene*. There is one example each of the Eragny, Essex House, the Golden Cockerel, and the Gregynog presses, and there are six Nonesuch Press imprints. Four Cuala Press books, three of which are editions of W. B. Yeats' poetry, are also included in the collection. All of these examples are fine copies, and together they make the English fine press books the strength of the original collection.

In addition to the areas of strength, that is, California and British fine presses, these are some examples of other material in the collection: five Aldines, the Estienne 1546 *Bible*, five Bodonis, three Baskervilles, one Foulis, and two Strawberry Hill books. The collection also contains three incunables, none of which is particularly interesting.

Among American printers and designers outside of California are De Vinne (two items), the Merrymount Press (seven items), Rudge (five items), and Bruce Rogers (fourteen items including an outstanding copy of the three-volume set of Montaigne's *Essays*).

In general, the collection adheres closely to Young's original concept outlined in his letter, dated February 4, 1920, to the California bookman and bibliographer Robert E. Cowan: "I have in mind as desirable things—Incunables, Aldines, Elzevirs, examples of the great presses of the world from early beginnings down to the work of William Morris and Cobden-Sanderson. Rare Californiana would be most desirable." The original collection lacked Elzevirs and rare Californiana. However, the San Francisco Public Library's developing Californiana collection already contained examples of the latter. Elzevirs were not added for several years. Considering what this small library, based in part upon donations of books as well as money, might have been, the original Kuhl Collection is impressive in its cohesiveness and quality. The guiding hand of Albert Bender in its formation is apparent.

The next extant inventory, dated February 6, 1945, lists 462 items. The collection had not quite doubled in size in twenty years. This slow rate of growth was surely not anticipated, but neither were the Depression and World War II. Most of the additions to the collection were probably made from 1926 to 1930, although Book Club of California, Grabhorn and other contemporary San Francisco fine press items were acquired as they were published throughout the twenty-year period between the compilation of the two inventories. The number of Grabhorn imprints doubled. Nash's printing reached eighty items, several of which are ephemera. Taylor & Taylor books appear for the first time, including Albert Bender's copy of the Rembrandt exhibition catalogue (1920) which received an award from A.I.G.A. Fourteen Windsor Press items were acquired. A particularly handsome example of the work of this interesting press is *The Persian Garden* (1926), a collection of poems by one of the proprietors of the press, James S. Johnson. Helen Gentry is represented by six items, and Mills College's Eucalyptus Press by two.

The number of truly distinctive books, other than California im-

prints, added to the collection during this period is small. Perhaps the best of these are two Kelmscott Press items: John Ruskin's *The Nature of Gothic* (1892) and *The Tale of the Emperor Coustans and of Over Sea* (1894).

The death in 1941 of Albert Bender was a further blow in those lean years to the continued development of the collection, for he had been its chief benefactor and advocate. Shortly after Bender's death, the United States became directly involved in World War II. For reasons of security, the Kuhl Collection was closed to the public until the fall of 1945.

In the immediate post-war years, the collection no longer enjoyed the solicitude it had earlier received from the library administration. However, there was at least one major addition to the collection during this period—an excellent run of Aldines, including some incunables, which had belonged to Mrs. Maurice Harison, whose husband was the great Sir Thomas More collector. David Magee sold the Aldines to the San Francisco Public Library for a price which, he recently observed, one good Aldine might fetch today. The Kuhl Collection contained at this time over one hundred Aldines.

But while the Kuhl Collection was enlarged somewhat, it became at the same time more inaccessible, having been transferred to an administrative office of the library where individual items were available for viewing only by appointment with the head of cataloguing who also served as curator of special collections. Under these circumstances, the collection could hardly develop. One of the cardinal rules for the stimulation of donations to rare books collections—the attractive display of the material—had been violated.

This unhappy situation was reversed during the tenure of City Librarian William Holman (1960–1967), a connoisseur of fine printing and bookmaking and an enthusiastic amateur printer. Fully aware of the moribund state of the Kuhl Collection, he inaugurated a vigorous acquisitions program and also arranged for suitable quarters. For the first time, the Kuhl Collection was allocated funds adequate for its serious development. Holman's solution to the problem of quarters was provided in the creation of a Rare Books and Special Collections

Department which housed, in addition to the Kuhl Collection, the Californiana Collection, the Phelan Collection of California Authors, the Schmulowitz Wit and Humor Collection, the Harrison Collection of Calligraphy and Lettering, and the collection of Genealogy and Heraldry.

William Ramirez was appointed Special Collections Librarian by Holman. Among his first tasks was the supervision of the culling of departmental libraries of the San Francisco Public Library for rare items. As Ramirez recalls, all European imprints before 1800 and all United States imprints before 1850 were examined. This program resulted in the transfer of several books, including a nice run of the Elzevir *Respublica* series.

Gifts also began to enrich the collection again—a direct result, no doubt, of Holman's new policy. Some examples: The Merrymount Press *Book of Common Prayer* donated by Mr. and Mrs. Carl W. Stern, a group of Thomas Bird Mosher items given by Norman H. Strouse, and several Golden Cockerel Press books, the gift of the late Lawrence Wilson.

When the Rare Books and Special Collections Department was dedicated on October 1, 1964, the Kuhl Collection had grown to 1100 items, nearly a three-fold increase over the 1945 inventory. The following year a new and exciting era was launched for the Department when Holman successfully negotiated the acquisition of the Robert Grabhorn Collection on the History of Printing and the Development of the Book. At this time the Kuhl Memorial Collection designation for material added to the Department was discontinued. But the Kuhl Collection remains an important part of the Department's resources and serves as a permanent memorial to the enterprise and foresight of its founders.

Scholars as Enemies of Books

By ARCHIE HANNA*

If the title of this paper sounds paradoxical, so is the state of affairs which has provoked it. I will admit to a certain amount of exaggeration in the choice of words. I do not, after all, intend to concern myself with that active form of hostility which manifests itself in the mutilation and destruction of books. Such barbarities as the use of chewing gum or peanut butter sandwiches for bookmarks, underlining with a felt pen, obscene, or worse still, inane marginal notes, and the removal of plates, maps, and whole sections of text with a razor blade are not usually the work of professional scholars. Mind you, though, the head of circulation in any academic library could tell you stories about certain faculty members and their treatment of books that would appall even a devotee of microfilm. On the other hand, my own profession has also been the target of a long series of criticisms, from Randolph Adams' denunciation to Lawrence Clark Powell's scathing comment that "librarians will do anything to a book except read it."

What I am concerned with is not a matter of acts but of attitudes, not open hostility but indifference or incomprehension. It is stretching a point, I suppose, to call this enmity, but "He who is not with us is against us." There are a number of manifestations of this, but I intend to deal only with two of them.

The first of these is the reluctance of the average historian to consider printed books as primary sources. This is partly a matter of training. The turn of the century movement to make history an exact science on a par with physics and geology has long since been discredited, but its insistence on getting back to original sources properly remains. Unfortunately, whether through faulty teaching or faulty learning, for many an historian the only primary source is a manuscript. For him the forty-one *Jesuit Relations* published between 1632 and 1673, and the learned monograph on missionary attitudes toward Iroquoian marriage customs which some colleague has based on those

*Archie Hanna, Curator, Western Americana Collection, Beinecke Rare Book and Manuscript Library, Yale University.

Relations, are equally secondary sources. In point of fact, of course, the *Relations* are primary and only the monograph is secondary.

This, you may say, is mere semantic nit-picking, a trivial error in nomenclature. And so it would be except that the attitude which produces this error affects directly the historian's approach to his research. The procedure varies of course from one scholar to another, but a fairly common pattern is for an historian to pose a question and then embark on a search for the sources which he hopes will contain the answer. Unless, of course, he has already decided on the answer as well as the question, this is apt to be a long and often frustrating process. Even though there has been a heartening increase in bibliographic tools such as union catalogues, archival guides and finding lists, there is a long way to go before the location of sources scattered in repositories from coast to coast becomes anything more than a process of trial and error.

Sometimes it is the material which suggests the research. An historian may have the good fortune to discover or be guided to a substantial and completely unexploited body of significant material. Whether it takes the form of papers of a prominent political figure, the archives of a land sale company, or family papers covering three generations of pioneers, the content and scope of such a collection may not only provide most of the material for a book but also determine its subject.

Such happy occurrences, if not everyday events, are still common enough to arouse more envy than surprise. But it is much more unusual for an historian to apply this same approach to a body of printed sources. Yet there are in every major research library, collections of books, pamphlets and broadsides which are also primary sources and which have the same kind of unity as a manuscript collection. I would like to suggest that the historian, instead of formulating his questions in advance, seek out such a collection and see what problems it suggests to him.

Let me offer an example. Collectors of Western Americana have always been fascinated by and assiduously sought out the first products of the printing press in each of the Western states. This preoccupa-

tion with early imprints regardless of their content seems naive and indiscriminating. An examination of the fruits of their collecting may however be highly suggestive to the historian. For example, in almost every Western state, among the earliest printed items the proceedings of Masonic and Odd Fellows lodges are always prominent. What was the role of the fraternal orders on the frontier? Or, bearing in mind that early printing is always concerned with local interests, it is instructive to watch for other patterns. How soon does a list of premiums for an agricultural fair appear? The proceedings of a state historical society or a pioneers' society? A printed catalogue of a library? How much and what type of promotional material does the Territorial Bureau of Immigration produce? Are there local chambers of commerce? How long before local directories are printed? The printing history of a new territory can tell much and suggest more about the rate and direction of its growth.

This is only one among many such possibilities. I offer it with a certain amount of diffidence. Some years back the late Stanley Pargellis, then Director of the Newberry Library, Thomas R. Adams, Librarian of the John Carter Brown Library, and I belabored this same point at a session of the Mississippi Valley Historical Society. When we had each in turn urged the claims of printed books as primary sources the floor was opened to questions. The only queries we received were from researchers anxious to know the extent of our manuscript holdings in certain fields.

The other question I would like to raise is that of the historian's attitude toward the book as a physical object. It is one of the paradoxes of our time that the great research collections in the field of Western Americana were formed by collectors who were not scholars but are used by scholars who are not collectors. It was not always this way. In the nineteenth century a faculty member who was a mature scholar would almost always possess a better collection in his field than his college library. Among the substantial building blocks of Yale's Western Americana Collection are the personal libraries of men like Benjamin Silliman and Othniel Marsh.

Times of course have changed. It is no longer either physically or

financially possible for the average faculty member to acquire much more than the basic necessities in his field. "Of making of many books there is no end" as Ecclesiastes remarked, and the cost has risen as alarmingly as the number of titles. The working historian is forced to depend more and more on institutional libraries and a rapidly increasing variety of such non-book media as microfilm.

It is true that microfilm, paperbacks, and the ever burgeoning reprint trade have made even the rarest sources far more available than was ever true in the past. Indeed it is a very unenterprising scholar these days who cannot come by some form or other of any desired text. But this very multiplication of texts has helped to foster an attitude which I can only deplore, an attitude only too often expressed by "I don't care what form or edition it is in as long as I have the text."

This is where the scholar and the book collector part company. For the collector, although the text is important, its physical embodiment is equally so. Indeed I fear that for some collectors the physical book is more important than its content. They are in the minority, however, and the popular conception of the collector gloating over books he has never opened is an illusion. But if the collector has a tendency toward bibliolatriy—and as a collector myself there are certain books which I cannot hold in my hands without something resembling a caress—too often the scholar not only fails to share this attitude but treats both books and book lovers with disdain. This may stem simply from the fact that in these days of mass media, mass production and planned obsolescence a book is no longer a possession to be cherished. Those of us who belong to the Gutenberg generation however are apt to agree with A. Edward Newton's comment that a reader who is satisfied with a microfilm would probably just as soon kiss a girl through a plateglass window.

What I am getting at, in a circuitous sort of way, is that the medium is at least part of the message. For example, the fact that in October 1967 the late Thomas W. Streeter's copy of the 1814 Lewis and Clark narrative brought \$35,000 at auction aroused considerable comment. The unexpectedly high figure was due in part to the excitement of the auction, but mainly to the fact that of the known copies of this first

edition, this was the only one in mint condition, just as it had come from the printer. These two volumes with their untrimmed edges, their crisply printed board covers, are a cultural artifact of the first magnitude. To a person with any historical imagination, to see and to handle them brings the Lewis and Clark expedition, that foundation stone of Western history, alive in a very special way. Yet at least one scholar has made known to me his feelings that as long as we had one of the more modern editions of the work, the library would be far better off if the money had been spent on microfilm.

Now if the cost of this rare book had come out of the library's appropriated funds, the faculty member would have had just cause for concern. But the fact was, as he very well knew, that the book had been purchased by a private collector who then presented it to the library. Nevertheless there was a certain sense of grievance that we had not been able to persuade the collector to confine his purchases and donations to something more useful than first editions.

I am happy to say that this attitude is not universal, but it is still prevalent enough to have been one of the major causes for this paper. However, the purpose of this session is to generate light rather than heat. What is it that I really want? Not to turn all you historians into collectors. I have enough competition as it is. What I would like is to get you to use in your classroom teaching the materials that are usually kept locked up in the library's Rare Book Room, or Treasure Room, or whatever it is called. Granted, you can't do this with a lecture course. And you may have to do some re-education of the library staff. But with a small seminar group it is perfectly possible. I know because every Thursday afternoon Howard Lamar's seminar on the Trans-Mississippi West meets in the Beinecke Library at Yale. And each week we put out on the table in front of them a handful of materials relating to the subject under discussion. Not enough to distract them; just enough to be suggestive. Granted that the atmosphere can get a bit rarefied at times—the session on early missions in the Southwest included an original Kino letter and the first edition of Palou's life of Father Serra. But the session on the plains settlement in the '80s and '90s will include things like railroad promotional folders and an in-

vation to a hard times party in Yankton, South Dakota. Yet they, as well as the great rarities, evoke their own times.

We have come some distance in the library world. Having first conceived the idea that certain books because of their rarity and intrinsic importance should be preserved as cultural monuments, we have progressed to the point of conceding that they were also to be used for research by responsible scholars. If we are to take another step and recognize that they can be part of teaching as well, we need your help. There is enough inertia in my profession without having to contend with indifference in yours.

Review

In This Wild Water: The Suppressed Poems of Robinson Jeffers, by James Shebl. The Ward Ritchie Press, Pasadena. 122 pp. \$9.95.

This most recent addition to the already large and still growing literature dealing with the life and works of the Carmel poet has to do with certain differences that arose between Jeffers and his publisher, Random House, prior to the publication in 1948 of his *The Double Axe and Other Poems*. The correspondence here reproduced makes clear that his Random House editor, Saxe Commins, persuaded Jeffers to modify his harsh judgment of Allied leaders during the recent war (he had termed them no better than Hitler and Stalin)—a concession that, according to Professor Shebl, resulted in "the deletion of ten poems (and) the changing of several others." The "suppressed" material is here published for the first time.

OSCAR LEWIS



David and Dorothy Magee

The death on July 17, 1977 of David Magee and, only two months earlier, of his wife Dorothy, brought to an end what had long been a unique and stimulating influence in the world of books, not only in northern California but throughout the country. The contributions of David—and of Dorothy, too, for in many of David's activities Dorothy, serene, austere and gracious, was an unobtrusive but fully qualified partner—whether as President of the Antiquarian Booksellers of America, as member of the Grolier, Roxburghe and other bookish societies, or as editor, bibliographer, novelist, essayist or playwright, are all being suitably commemorated elsewhere; here we attempt only to tell something of his long and rewarding association with our Club. From the day of his election in 1935, he played an active role in its affairs: as Director for many years, as President in 1959–60, as long-time editor of, and frequent contributor to, the *Quarterly*, and in 1959 as compiler of *The Hundredth Book*, a bibliography of the Club's publications to that date. But this listing of the offices David held and the services he rendered fails by a wide margin to reveal the true measure of his contribution. For it was not alone David's industry and sound judgment that made him so useful a member; no less memorable were his wit and unfailing high spirits that lent zest and sparkle to Club meetings; these too will be sorely missed at our future gatherings.

OSCAR LEWIS

What I Collect

By BARBARA LAND

Your editor has persuaded me to explain what I collect. I am at best described by the title of "The Peripatetic Collector." I am a dipper into whatever interests me. My major collection, if it can be called such, is the books, meeting notices, keepsakes and ephemera of the members of a local book collector's club. I find this a suitable subject for collecting, as it has all the features which appeal to the relatively young: A good number of important typographers print for the Club in many different styles, most of their items are relatively inexpensive, and (last but not least) many of the items are very amusing. My other collections are very diverse: cookbooks, especially more or less literary ones, some botany, Western printers, and on occasion, whatever strikes my fancy.

I have always lived in a bookish house, with many books available in several languages. The first fine book given to me was Dante's *Divine Comedy*, printed by the Grabhorns; I received it shortly after it came out in 1958, and from that day, the collecting bug has never left me.

For example, I now own four copies (hopefully *all* the variant editions) of *A Visit to G.B.S.*, written and published by Dr. Herbert M. Evans in 1947. The title-page in each of the four variants reads for a different organization or group, such as The Roxburghe Club; although the text is identical in all four copies, the colophon also indicates the different issues. This is an inexpensive but challenging kind of collecting, and it is fun trying to discover and then acquire all the different issues.

I try to resist expensive items, but once in a while I fail and in failing, go on that proverbial diet of beans and rice.

Editors Note

Many members have suggested that the Quarterly should regularly run a page devoted to the collecting trends of members. By this means, collectors of similar subjects will discover each other and mutually profit from the meeting, institutions may locate private collections from which they can derive benefit, and booksellers will doubtless offer more books of interest to the collector. Barbara Land has bravely elected to lead off with a brief article, which modestly ignores many fine books that she is known to possess from American and European private presses. It is hoped that many more members will send a description of their current collecting interests; contributions should be sent to the Book Club marked for the attention of the Editor. Thank you.

Elected to Membership

The two classifications of membership above Regular Membership are Patron Memberships, \$125 a year, and Sustaining Memberships, \$50 a year:

<i>New Sustaining Member:</i>	<i>Address</i>	<i>Sponsor</i>
James D. Loeb	Ojai	Membership Committee

The following have been elected to Membership since the publication of the Summer News-Letter:

<i>Member</i>	<i>Address</i>	<i>Sponsor</i>
Terence Alberigi	San Rafael	Membership Committee
Robert M. Dickover	Carmichael	Michael Harrison
Prof. J. Fliegelman	Palo Alto	Florian J. Shasky
Peter E. Hanff	Berkeley	John Windle
Robert L. Hawley	Oakland	John Windle
Joseph C. Houghteling	Atherton	George R. Kane
Philip Hudner	San Francisco	Membership Committee
Harry W. Lutrin, M.D.	Oakland	Michael Spencer
John K. Maclean	Orinda	Valenti Angelo
Mrs. Linton R. Massey	Keswick, Virginia	William P. Wreden
Dr. Anthony Moreschi	King of Prussia, Pennsylvania	Dr. Edwin N. Feldman
Mrs. Edmund B. MacDonald	San Francisco	Mrs. Henry M. Bowlse
George F. Ritchie	San Francisco	Valenti Angelo
William P. Scott, Jr.	San Francisco	Gale Herrick
Gail G. Unzelman	Santa Rosa	Franklin Gilliam



Some interest has been displayed in the Club device which has recently appeared on several of the Western Authors folders. This little monogram has a rather curious history. It was designed some years ago by Joseph Sinel for a publication then being planned by The Grabhorn Press. For some reason, it was not then used, and its first appearance was made in January 1935 on Number One of the Authors Series. The printers of several other folders in the series have since made use of it. Thus informally, the Club seems to have adopted an official trademark.

Serendipity

The first comprehensive study of Robinson Jeffers' lyric poems is the forthcoming 400-page *Shining Clarity: God and Man in the Works of Robinson Jeffers*, by Marlan Beilke. With preface by James D. Hart and commentaries by poets Bill Hotchkiss and Gary Elder, *Shining Clarity* examines in readable style the major themes of California's foremost poet as revealed in his short poems. Its extensively illustrated landscape format (6¼" x 8") permits faithful presentation of Jeffers' characteristic long line in uninterrupted flow.

Included are: the first appearance of "The Last Conservative" (a significant lyric from Jeffers' last years); tipped-in unpublished photographs of Jeffers by Horace Lyon, who has also contributed a revealingly warm recollection of the poet; color dust wrapper featuring Jeffers-inspired works of art by leading artists of Australia and Czechoslovakia; two full-size embossings of Jeffers; and indexes.

A separate edition contains a Jeffers manuscript facsimile with accompanying transcription and commentary, and a blue velvet slip case carrying a bronze medal of Jeffers' profile. Prices: Trade edition of 900 copies @ \$20; separate edition of 100 copies @ \$75. For complimentary prospectus, or to order, address: Quintessence Publications, 356 Bunker Hill Mine Road, Amador City, California 95601.

PRINTING WITH THE HANDPRESS by Lewis M. Allen, printed and published by The Allen Press (1969) in a limited edition, and reprinted subsequently by Van Nostrand Reinhold Company, has been out of print for two years. Now a new trade edition has been published by Robert E. Krieger, Inc., 645 New York Avenue, Huntington, N.Y. 11743. Copies may be ordered through your local book shop, or from the publisher. (\$11.50)

The New England Chapter of the ABAA announces their plans for the Boston International Antiquarian Book Fair, opening on Thursday, November 11, 1977 at 6 PM and closing on Sunday, November 13. The fair will be held at the Copley Plaza Hotel in the Grand Ballroom in the historic city of Boston. From Australia, Italy, England, Canada and all parts of the United States, antiquarian book, autograph and map exhibitors will display their items. For more information, please write to: Boston International Antiquarian Book Fair, Box 568, Dedham, MA. 02026.

Prices from recent book dealer catalogues indicate that Book Club publications continue to rise in value. THE DRAWINGS OF JOHN WOODHOUSE AUDUBON published in 1957 sold for \$23.50; current price \$150.00. THE MAPS OF SAN FRANCISCO BAY published in 1950 sold for \$30.00; current price \$325.00. THE ESTIENNES published in 1949 sold for \$15.00; current price \$150.00. LANDSCAPE PRINTS OF OLD JAPAN published in 1960 sold for \$50.00; current price \$350.00.

Book Club member, Rudolph Lapp, has written a new book entitled BLACKS IN GOLD RUSH CALIFORNIA published by Yale University Press. Mr. Lapp authored our 1969 publication ARCHY LEE which was designed and printed by Mallette Dean and James E. Beard. Mr. Lapps' new publication includes an index and sixteen illustrations. Members can order a copy from the Yale University Press, New Haven, CT 06520 or their local book store. 321 pp. text plus index and 16 illustrations. \$15.00.

The Rather Press has recently published a book entitled BONANZA THEATER. The book has been researched, written, designed, hand-set, hand-sewn and cased by Cliff and Lois Rather in an addition of 150 copies. The book is printed in Centaur and Arrighi types on Curtis Tweedweave paper with eight pages of illustrations. 117 pp., \$20. Can be ordered from The Press at 3200 Guido Street, Oakland, CA. 94602.

OUT OF A MOVING MIST, a group of poems by Aubrey Burns with Foreword by Alan Paton, has been published by The Tamal Land Press, with illustrations by Maria Philpott. Can be purchased from the Press, 39 Merwin Ave., Fairfax, CA 94930.

As we go to press, George F. Ritchie, formerly with Grabhorn-Hoyem, has announced a one-man printing operation with a Vandercook Universal No. 1 and a run of Oxford type. He is accepting commissions for typographic design and printing, while pursuing a variety of publishing projects i.e. art history, translations, printing history, poetry and poetic fiction. He invites correspondence at 665 Pine Street No. 503, San Francisco 94108.

Reviews

The Willow Dale Press 1879. With Notes on the History of the Amateur Press in California. By Carey S. Bliss. Los Angeles: Dawson's Book Shop, 1975. 19 pp. \$22.50.

Amateur journalism flourished in California during the 1870's and 1880's. Juveniles with a flair for literary expression and the art of printing produced tiny four page newspapers carrying on their mastheads such delectable titles as the Jug, Busy Bee, Dew Drop, Daily Morning Ape, Fire-Fly, Pea-Nut, Nut Shell, and Tahoe Tattler.

Carey Bliss, Curator of Rare Books at the Huntington Library, describes in this charming book the amateur press adventures of Annetta F. Carter and her younger brother Arthur. From their parents' ranch in San Marino, Annetta and Arthur, aged 13 and 10 respectively, printed the first newspaper in the San Gabriel Valley with the picturesque name of *The Willow Dale Press*.

Utilizing a foot-powered Columbian No. 2 with a 6 x 9 inch chase, the two youngsters produced twelve monthly issues from January to December 1879. Typical of such amateur presses, the contents were not of great literary merit or informational value. Rather, the tiny four pager included special articles, poetry, advertisements and even a Chromo. Subscription price was a reasonable 20 cents a year.

To embellish this little history and capture the flavor of amateur printing at the Carter Ranch, Bliss thoughtfully included an original number of the paper in each of the 132 copies. Beautifully printed and bound by Pall W. Bohne of the Bookhaven Press, Bliss includes in his narrative a lucid summarization of amateur presses and journalism in nineteenth century California. *The Willow Dale Press* is a fine contribution on a little known but fascinating aspect of California's newspaper history.

GARY F. KURUTZ

Member Joseph Armstrong Baird, Jr. of the University of California, Davis, has written the introduction to *The Grays of Salisbury: An Artist Family of Nineteenth Century England* by member Donald C. Whitton. This is a handsome catalogue with over one hundred illustrations, seventeen in color, which accompanied an exhibition of sixty works by the Gray family at the Salisbury Festival of the Arts in September 1976. This ninety-four page, soft cover catalogue is very nicely done and is distributed by the Cottage Bookshop, 1225 Fourth Street, San Rafael, CA 94901. \$10.95.

JOHN BORDEN

The Letter Forms and the Type Designs of Eric Gill, by Robert Harling, published by Eva Svensson at the Westerham Press, England 1976.

This handsomely printed book, issued both in hardcover and in soft, is an ex-

panded version of an article which first appeared in *Alphabet & Image*, 1948, when that quarterly was edited by Robert Harling and James Shand. It has been expanded and corrected and unique illustrations have been added. On the whole it is readable and reasonably accurate—there are some errors and omissions but none of these really hurt this study. They merely annoy this reviewer. For example Harling dates some of Gill's typefaces and others he ignores; and some are inaccurate. He dates the preliminary designs for *Felicity* type (the italic version of *Perpetua*) as 1926. Nicholas Barker in his authoritative biography of Stanley Morison dates this a year earlier, 1925. And he says that the "first of many Gill Sans Serif typefaces was 1929." This is wrong. The Sans Titling was produced in 1927. And he misses the very first showing of Gill's *Perpetua* and *Felicity* in *The Westminster Type Specimen Book* c. 1927. In fairness, this is generally unknown and has not been mentioned by any authority. Incidentally, he does not date *Perpetua*. This should be 1929 as well as Gill's *Solus*.

Your reviewer is not trying to show off—all these "errors" are the result of careless checking (except the *Westminster Type Specimen Book*)—and could be had from the records at The Monotype Works in London. Our authority is a letter from that firm to Hilary Pepler of St. Dominic's Press fame, from John Tarr (then with Monotype) and the letter is dated 28 January 1949. The letter is in the Eric Gill collection at the University of San Francisco.

And we cannot reconcile the absence of proper credits for some remarkable illustrations—many unique and never before reproduced. The reproduction of an experimental Old Style Long Primer on page 23 is from the collection of the University of San Francisco and it was photographed there by John Dreyfus. Harling does give credit of sorts—to individuals but not to individual reproductions. We could quibble with some opinions—but this would not take away from a really desirable book.

ALBERT SPERISEN

JOHN MUIR: *A. Reading Bibliography*. By William F. and Maymie B. Kimes. Palo Alto: William P. Wreden (P. O. Box 56; 200 Hamilton St., 94302) 1977.

211 pp.

\$125

Bibliographies are the bread and butter of book collectors, but this latest volume of the genre to come our way is something special, a real treat. It is too substantial, too solid, to characterize it as a dessert, however. Perhaps we should describe it as a Portuguese-Hawaiian sweet bread (and butter) item for the collector's shelves. Certainly, anyone seriously studying Muir, Yosemite, and the Sierra Nevada should consider its purchase. It is expensive; but it is a labor of love published in a limited edition. And it is an interesting and important book.

William F. Kimes of Mariposa is, without a doubt, this country's leading student of John o' the Mountains. Maymie is his charming helpmeet. Together, they have created an impressive work and the design by Grant Dahlstrom of the Castle Press insures that it will be as readable to the eye as to the spirit.

The title is apt. We are encouraged, by the depth and wise choice of material in the annotations, to really *read* this bibliography, not merely dip into it as a reference tool. It serves us well in the latter capacity. For example, entries for the first appearance of an article bear cross-references to later usage of the same material in other published pieces. But the many Muir quotations in the notes also offer us insight into the naturalist's perceptions and philosophy, as well as a view of his colorful and often powerful writing style.

Since the arrangement of the entries is chronological, one can view Muir's steady development as a writer. Lawrence Clark Powell's foreword is only four paragraphs but, as usual, Larry has seen the particular value of this bibliography—"Not satisfied with merely listing and describing Muir's complicated canon, Kimes has extracted the essence of each part of it and made an epitome of Muir's lifelong passion for mountains and nature."

RICHARD DILLON

Acquisitions and Gifts

Through a purchase, the Library has acquired the *Checklist of the Hogarth Press, 1917-1938* for our reference collection. This excellent bibliography was compiled by the bookseller-publisher J. Howard Woolmer (Woolmer-Brotherson Ltd., N.Y.), with an excellent introduction by way of a short history of this famous press by Professor Mary E. Gaither. The book is well illustrated and it contains an ADDENDUM—a loose leaf (which will be mounted in the book) on additional material on editions and pulping of copies, learned after the book had been in type.

Through the good office of member Franklin Gilliam the library has added another book to our growing collection on the art of the book in Victorian times. This is a small book on Orlando Jewitt, Oxford wood engraver for the trade during the 1800's, written by Harry Carter. Our thanks to Mr. Gilliam for this interesting addition to our collection.

And while on Victorian books, or rather books on that period of printing and publishing, the Club has received Ruari McLean's latest on *Joseph Cundall, A Victorian Publisher* as distributed by Private Libraries. Cundall was one of the most important English publishers and he was a pioneer photographer! In 1871 he was sent by his Government to Bayeux to organize the first photographic record of the famous tapestry. Cundall is probably best known for his series of books for children—possibly the most beautifully designed childrens books ever made according to McLean.

Through a most generous gift of our former President Leah Wollenberg and her husband Harold, the Club had ordered (and received) twenty volumes of the Oral Histories as produced by the History Office of the Bancroft Library. This valued gift caps the Club's local reference collection with intimate reporting on the printers and bookmen who have played an important part in the history of the Club—as well as the history of printing and publishing in the Bay Area. Someday we hope to include the Oral Histories produced in the Southland to add to these important series of contemporary printing history.

Through our indefatigable library helper and regular giver of books to the library, Barbara Land, the Club now adds another exciting example to our collection of Western printing—the Five Trees Press edition of Susan MacDonald's *Dangerous Daughters*, printed in 1976. This is one of 50 copies signed by the author and by the illustrator Robin Cherin.

RANDALL AND WINDLE

have moved from 68 Post Street

to the third floor at

185 Post Street

San Francisco, California 94108

Our telephone remains: (415) 781-2218

Hours: 9 - 6 Monday through Friday

10 - 5 Saturday



More than 500 engravings minted by the Curwen Press. A working tool and a collector's piece. Individual two-color mailing carton. From your bookstore, or directly from the publisher. \$65.00 (or write for detailed brochure)

A Milestone

in the history of calligraphy, fine printing and the graphic arts . . . the first major collection of this peerless artist's work, plus a brief review of the highpoints of his artistry, and its development, in his own words.

REYNOLDS STONE

His Lettering, Heraldry, Devices & Book Illustrations with an Appreciation by

Kenneth Clark

The Stephen Greene Press
Brattleboro, Vermont 05301

THESE ASHEN GOLDS

Selected Poems, 1944-1977

by Nancy Lee Tilden

Twenty new poems, in addition to selections from *A Winter Garden* (1965) and *Autumn Sun* (1969). A limited edition of 600 autographed copies. Price: \$16.00. Available from the publisher.

Designed and Printed by Lawton and Alfred Kennedy

246 First Street

San Francisco, California 94105

THE ARION PRESS

announces the publication of the first separate edition of

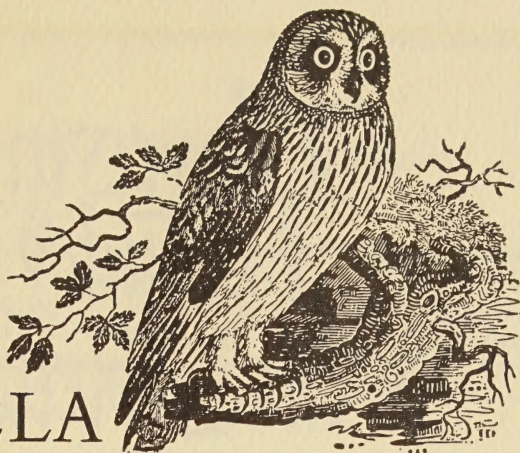
THE PSALMS OF DAVID AND OTHERS

as rendered into English by Arthur Golding, 1571

edited by Richard G. Barnes

200 copies, folio, handset in Goudy New Style, printed on dampened English mouldmade paper, with five illuminated, raised gold initial letters by Thomas Ingmire, bound in half vellum, with a companion volume in wrappers containing introduction, notes and glossary, together in cloth slipcase. Prospectus available. \$225.00

The Arion Press : 566 Commercial Street : San Francisco 94111



UCLA ANTIQUARIAN BOOK FAIR

Sponsored by the
Friends of the UCLA Library

October 22-23, 1977

- Saturday, 11 am - 9 pm
- Sunday, 11 am - 6 pm

Second Floor Lounge

Ackerman Student Union, UCLA

(North end of Westwood Plaza)

✱ More than 30 dealers from Southern California will display rare books, manuscripts, & graphics. All items will be for sale. \$2.00 admission, good for both days.

Flowers in Heraldry Vera^{By} Ibbett SS1

*"Exquisitely executed, combines
the best elements of design,
calligraphy and heraldic symbolism.
Beautifully coloured . . . a treasured
addition to anyone's library."*



*Pre-publication sales brochure
available from*

THE ALCUIN SOCIETY
P.O. Box 94108
Richmond, B.C. V6Y 2A2

1977 Fall Auction Schedule

SEPTEMBER 16-17-18—COOKERY

The highly important Cookery Library formed by Mrs. Thomas M. Scruggs and her daughter Margaret Cook of Kent, Ohio. Probably the finest and largest collection of cookbooks in private hands in the U.S. Nearly 1,000 lots of choice books, some excessively rare, with the Early American collection second only to that of the Antiquarian Society at Worcester. 3-day catalogs \$5 domestic 1st class, overseas air \$7, post-sale priced lists \$2 additional.

OCTOBER 8, 1977—FINE PRINTS & GRAPHICS

Fine Prints & Graphics from the Alexander Art & Book stock at Hermosa Beach, augmented by important properties of other Consignors. Catalogs \$2 domestic, \$2.50 overseas, post-sale priced lists another \$1.25. (Catalogs ready Sept. 8th)

NOVEMBER 5-6—FINE BINDINGS, LITERATURE & HISTORY

Fine bindings, illustrators & illustrated books, Books about Books & Printing, plus a general collection of Literature & History sold for benefit of the San Mateo County Historical Assoc. on Nov. 6th at San Mateo. Catalogs \$2 domestic, \$2.50 overseas, priced lists \$1.25. (Ready Oct. 5th)

DECEMBER 10-11—PHOTOGRAPHICA FOUR

Fourth in our series of major Photography auctions, the only ones held on the West Coast. Important 19th & 20th century photography, including such choice items as the Grubhorn printing of Portfolio Two, with 15 signed photographs of the National Parks & Monuments by Ansel Adams. Catalogs \$3.50 domestic, \$4.50 overseas, post-sale priced lists \$1.50. (Ready Nov. 10th)

Complete Provision for Absentee Bidding

Write for Subscription Terms

CALIFORNIA BOOK AUCTION GALLERIES

270 McAllister, San Francisco, Ca. 94102

Phone (415) 626-0493

Cable: BOOKS

JOHN HOWELL-BOOKS
PUBLICATIONS AVAILABLE

Many Very Nearly Out of Print

CHANGE AND CHAOS. *Bruno, Donne and Descartes. A Symposium.* University of San Francisco. Edited by John B. Gleason. 8vo, gilt-stamped tan cloth. 1975. \$19.50

Lectures: GIORDANO BRUNO: *The Vision of Infinite Unity*, by Stillman Drake.

JACK DONNE and the Age of Anxiety, by John Gleason.

DESCARTES: *The Soul in the Machine*, by Bertrand P. August.

O'CROULEY, Pedro Alonso. *A Description of the Kingdom of New Spain.* Translated and edited by Sean Galvin. 4to, gilt-stamped blue cloth, dust-wrapper. 1972. \$10.00

With 12 full-page color plates, 22 black-and-white plates, 7 pages of fruits and flowers and a full-size reproduction of a contemporary map, 1768, in full color in the back pocket.

THE CALIFORNIAN. Volume One. Introduction by George P. Hammond. 4 to, gilt-stamped red cloth. 1971. \$30.00

Facsimile reproduction of Thirty-eight Numbers, a Prospectus, and Various Extras and Proclamations, which were printed at Monterey between August 15, 1846 and May 6, 1847.

DAVIS, William Heath. *Seventy-five Years in California.* Recollections and remarks by one who visited these shores in 1831, and again in 1833, and . . . was a resident from 1838 until the end of his long life in 1909. . . . Edited by Harold A. Small. Sm. 4to, gilt-stamped tan cloth, dust wrapper. 1967. \$27.50

An indispensable California book, educational, informative and readable. With frontispiece and 19 plates (of which 4 are double-page folding plates and 9 are in full color).

All of these publications were designed and printed by Lawton and Alfred Kennedy.

JOHN HOWELL-BOOKS
(415) 781-7795

434 Post Street
San Francisco, CA 94102